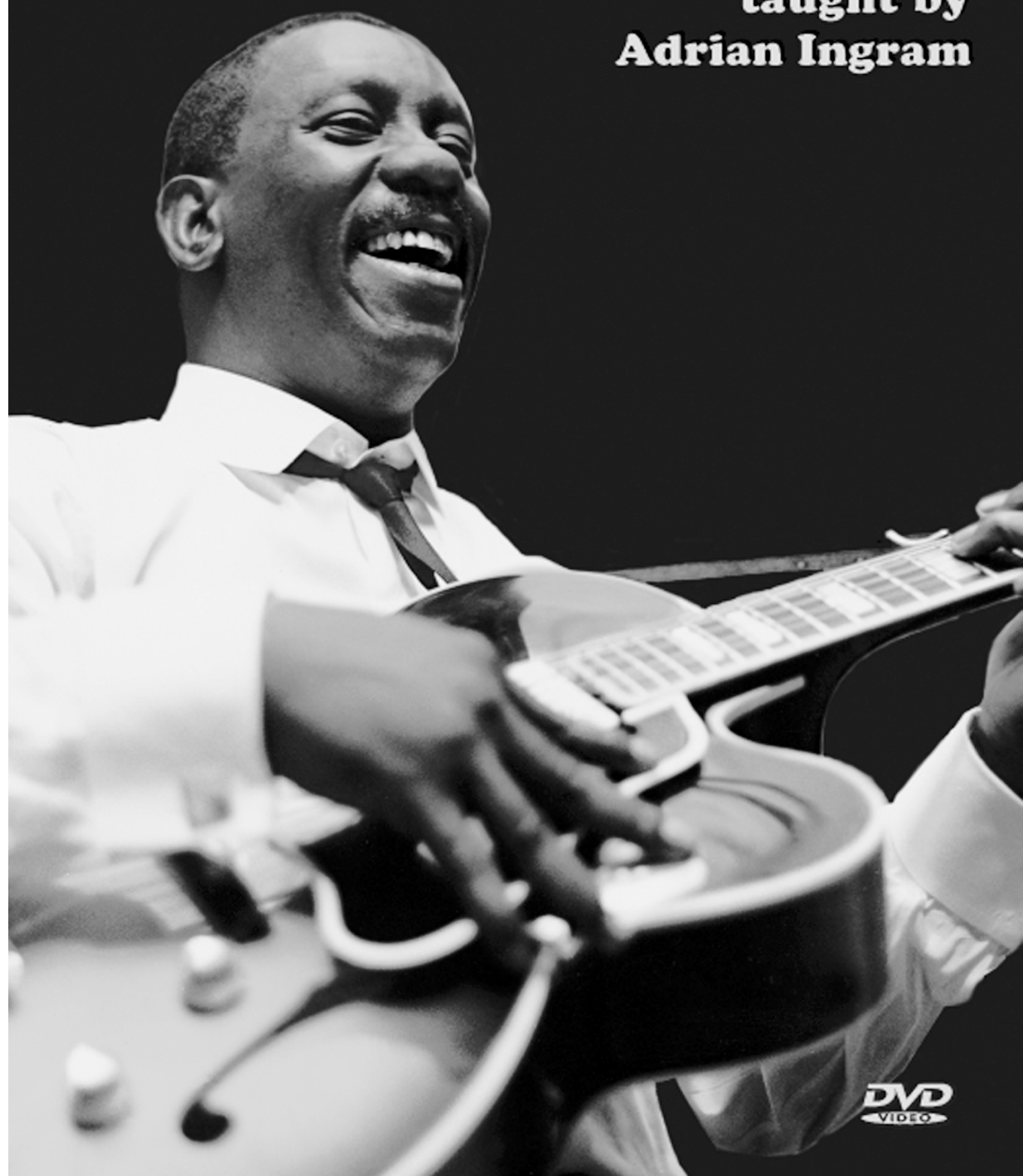


The Guitar Style of Wes Montgomery

**taught by
Adrian Ingram**



DVD
VIDEO

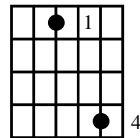
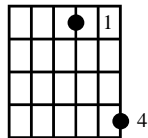
CONTENTS

Octave and Thumb Technique.....	3
Mi7 Over Dom7, Substitution	6
Dom7 Over Mi7, Substitution	13
♭5 and ♭5, II-V, Substitution.....	17
Alternating Inversions	27
Imi7-V7♭9 Sequences	28
Interchangeable Key Centres	30
Four Characteristic Sounds.....	32

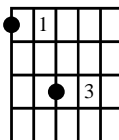
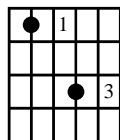
OCTAVE & THUMB TECHNIQUE

Wes Montgomery's Octave Shapes

Shape One - **S1** (1st & 3rd, and 2nd & 4th strings)



Shape Two - **S2** (3rd & 5th, and 4th & 6th strings)



G major Scale in Octaves

Gmaj7 Arpeggio in Octaves

ROAD SONG (O.G.D.)

Cmi7 F9 Bbmaj7

8 8 11 10 8 10 8 10 7 5 8

6 5 8 7 5 8

Bmi7 E9 Bbmj7

6 9 6 3 6 4

Eb9 Abmaj7 D7b9

8 6 8 6 8 5 3 6 4 4 4 5 5 5 7 5

D.S. take 2nd ending (no repeat)

THREE SUBSTITUTIONS

Wes Montgomery made frequent use of 3 substitutional devices, both for single-line (octaves) and chordal work. These can be summarized as follows:

1. The mi7 over a dom7th - (II over I7).
2. The Dom7th over a mi7 - (I7 over II).
3. \leq substitution

SUBSTITUTE No.1: Mi7 over Dom7

There are at least three ways of arriving at this substitution. Choose the method which suits you best.

All substitutions are based on the common note principle - e.g. a substitute chord has one or more notes in common with the original chord. Substitutes *always* have different names to the original e.g. Gmi9 over C7 is a SUBSTITUTE. Whereas C13 over C7 is an EXTENSION.

This common note idea can be easily understood from the following example:

The image displays a musical example comparing two chords: C9 and Gmi6. The notation is presented in two systems, each with a treble and bass staff. Above the first system is the label 'C9' and above the second is 'Gmi6'. In the treble staff, the C9 chord is shown with notes C4, E4, G4, Bb4, and D5, with fingerings 1, 2, 3, 1, 2 indicated. The Gmi6 chord is shown with notes G3, Bb3, D4, F4, and Ab4, with fingerings 1, 2, 3, 1, 2 indicated. In the bass staff, the C9 chord is shown with notes C3, E3, G3, Bb3, and D4, with fingerings 3, 2, 1, 2, 3 indicated. The Gmi6 chord is shown with notes G2, Bb2, D3, F3, and Ab3, with fingerings 3, 2, 1, 2, 3 indicated. Four common notes are circled: Bb4 in the treble and Bb3 in the bass for both chords. Additionally, two guitar fretboard diagrams are shown, one for each chord, with the common notes highlighted.

Notice that the Gmi6 had 4 notes in common with the C9. The more notes in common, the more readily the substitute can be used, the downside being that it will sound very similar to the original. The fewer notes the substitute has in common with the original chord, the more careful we need to be. Ideally those chords with two or three notes in common prove the most practical.

The above example is, in fact typical of Montgomery's use of the minor over a dominant 7th. But, how did he arrive at this? Any of the following methods may be used; pick the one which suits you best:

Location

1. Substitute the minor chord a 5th above or 4th below the given Dom7 (Gmi7 over C7 - Fmi7 over B \flat 7 – Cmi7 over F7 etc.)
2. Treat the dom7 as the V of a II-V progression, then substitute the II chord. (IIs and Vs are interchangeable).
3. Extend your dom7th chord shape to a 9th, then visualize the extension as part of a minor chord:

C7 C9 Gmi

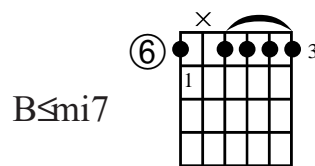
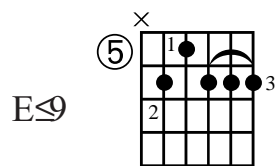
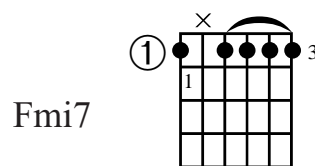
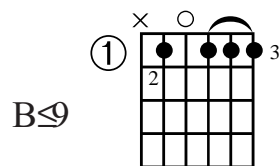
These methods may be summarized as:

1. Locate the Minor a 5th above, or 4th below..
2. Treat the dom7 as V and substitute chord II of same key.
3. Visualize an extended dom7 as a minor chord.

Having arrived at the minorised dominant, we can than apply any of the devices (scales, inversions, etc.) we would normally use for a minor situation.

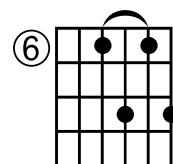
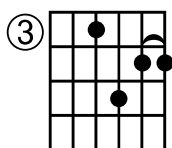
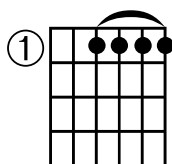
Chordally, Montgomery was fond of the following inversions:

Mi7 over Dom7 Substitute for Cariba

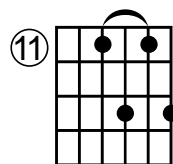
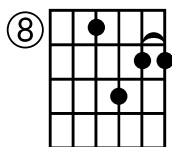
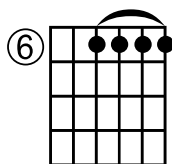


II and V chords, of the same key, are interchangeable.

Fmi7 Inversions for Cariba



Bbm7 Inversions for Cariba



Practice Regime (inversions for Cariba)

1. 1 shape per measure

Exercise 1: 1 shape per measure. The sequence consists of four measures, each containing a single chord shape. The shapes are: ① (Bb major, 1st inversion), ③ (Eb major, 1st inversion), ⑥ (Bb major, 1st inversion), and ③ (Eb major, 1st inversion). The bass line shows the corresponding fingerings: 1 1 1, 4 4 3, 8 8 6, and 4 4 3.

2. 2 shapes per measure

Exercise 2: 2 shapes per measure. The sequence consists of four measures, each containing two chord shapes. The shapes are: ① (Bb major, 1st inversion), ③ (Eb major, 1st inversion), ⑥ (Bb major, 1st inversion), and ③ (Eb major, 1st inversion). The bass line shows the corresponding fingerings: 1 1 1, 4 4 3, 8 8 6, and 4 4 3.

3. 4 chords per measure

Last time

Exercise 3: 4 chords per measure. The sequence consists of four measures, each containing four chord shapes. The shapes are: ① (Bb major, 1st inversion), ③ (Eb major, 1st inversion), ⑥ (Bb major, 1st inversion), and ③ (Eb major, 1st inversion). The bass line shows the corresponding fingerings: 1 1 1, 4 4 3, 8 8 6, and 4 4 3.

Practice the same pattern with the B♭mi7 shapes

Alternative fingering

Two guitar fretboard diagrams showing alternative fingerings for Bbmi7 shapes. The first diagram shows a Bbmi7 shape with fingers 1, 2, 3 on the strings. The second diagram shows a Bbmi7 shape with fingers 1, 2, 3, 4 on the strings.

CARIBA

(F minor Blues over a Bb Blues)

Fmi7 Fmi7 Fmi7

simile

Bbmi7 Bbmi7 Bbmi7

Gb9 F13 Eb13

S1 S2

Mi7 over Dom7 Licks for Cariba

1. Fmi7 over B♭7

1. Fmi7 over B♭7

III 1 1 2 3 4 3 1 7 etc.

2 3 4 5 6 5 3

2. Fmi7 over B♭7

2. Fmi7 over B♭7

III 3 4 3 2 1 2 3 4 3 4 1 7 etc.

5 6 5 4 2 3 4 5 6 5 6 3

3. Fmi7 over B♭7

3. Fmi7 over B♭7

III 1 4 1 2 3 2 3 1 2 3 4 1 7 etc.

6 3 6 3 4 3 4 5 4 5 5 3 4 5

4. Fmi7 over B♭7

4. Fmi7 over B♭7

VI 2 1 4 3 1 3 2 1 3 2 1 3 2 1 7 etc.

7 8 6 7 8 6 9 8 6 8 7 8 6 9 8 6 8 5

5. Fmi7 over B \leq 7

etc.

6. B \leq mi7 over E \leq 7

move shapes as chords -----

(Fmi7 over B \leq 7) etc.,

etc.

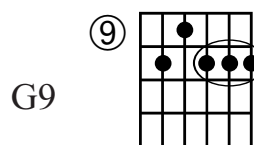
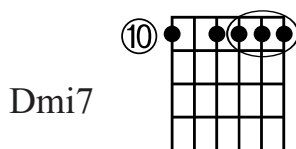
SUBSTITUTE No. 2:

Dom7 over Mi7

Location

This is essentially a reversal of the idea explained in No. 1: Mi7 over Dom7th; similarly, there are three different ways to locate it:

1. Substitute the dom7th chord a 4th above, or 5th below the given or mi7 (G7 over Dmi7 – D7 over Ami7 – C7 over Gmi7 etc.)
2. Treat the mi7 as the II of a II-V progression, then substitute the V chord (IIs and Vs are interchangeable):
3. Visualise your mi7 shape as an extended Dom7 chord:



The same concept applies to all mi7 shapes. Remember II and V chords of the same key are interchangeable.

As before, when we have arrived at the substitute dom7 we can apply any of the common dom7 devices. Simple dom7th and dom9th arpeggios are very effective, in tunes like "Yesterdays," "Impressions" and "Full House."

G7 Scales and Arpeggios over Dmi7

G7 Scale

G7 Arpeggio

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, with notes and rests connected by beams. Fingering numbers (1-4) are placed above the notes. The second system features a bass clef and continues the melody on a five-line staff, also with fingering numbers. The score is divided into measures by vertical bar lines.

D Dorian Mode

2 Octave G7 scale showing notes of Dorian Mode

Dom7 Arpeggio No.1

II

etc.

Dom7 Arpeggio No.2

etc.

Dom7 Arpeggio No.3

III

use over Dmi 7, Dmi9, etc.

Dom 9th Arpeggio No.1

VII

use over Dmi 7, Dmi9, etc.

Dom 9th Arpeggio No.2

VII

use over Dmi 7, Dmi9, etc.

Dom 9th Arpeggio No.3

IX

flatten 2nd finger

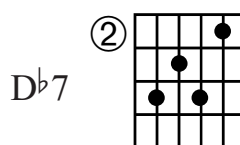
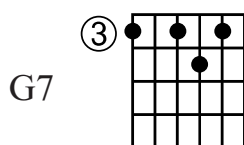
use over Dmi 7, Dmi9, etc.

SUBSTITUTE No. 3:

b5 and b5, II-V

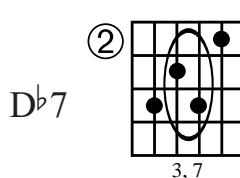
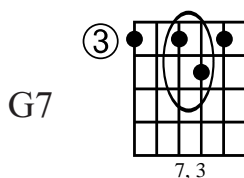
Flat-five (tritone) substitution is a standard Be-bop device. Wes Montgomery incorporated this substitution into every aspect of his playing, single-line soloing, 'comping, octaves and even his compositions.

The basic principle is that a dominant chord, a ≤ 5 th away from a given dom chord can be used in its place:



original chord 1, 2, 3, 4, 5, $\flat 5$ $\flat 5$ substitute

This substitution works because both shapes have two notes in common. The 7th and the 3rd (F and B) of G7 invert to become the 3rd and 7th of the D ≤ 7 :



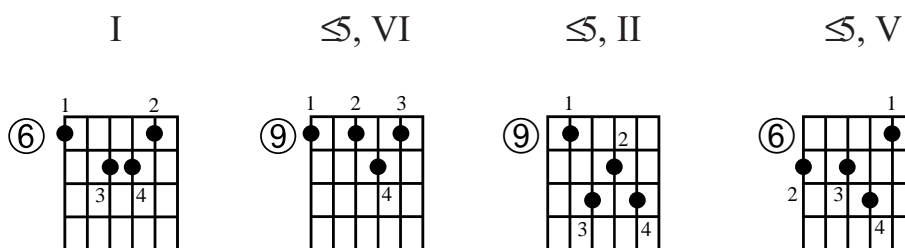
Because II and Vs, from the same key, are interchangeable, Wes liked to add the appropriate II chord to his ≤ 5 substitute. In the previous example the II would be A \leq mi7.

Study the following equation:

$$\begin{array}{ccccc} \text{Given chord} & & \text{\text{♭5 sub.}} & & \text{with appropriate II} \\ G7 & = & D\text{\text{♭7}} & = & A\text{\text{♭mi7}} D\text{\text{♭7}} \end{array}$$

Consequently, the b5 substitution of G7 is D $\text{\text{♭7}}$ and the $\text{\text{♭5}}$, II-V of the G7 is A $\text{\text{♭mi7}}$ D $\text{\text{♭7}}$. Montgomery made extensive use of $\text{\text{♭5}}$, II-Vs. He also liked to use $\text{\text{♭5}}$ substitutions over the popular I, VI, II, V progression, a technique which played a major role in Montgomery's most popular composition: "West Coast Blues."

I VI II V turnaround with b5 substitutions









| B $\text{\text{♭maj7}}$ | D $\text{\text{♭7}}$ | *G $\text{\text{♭maj7}}$ | B7 $\text{\text{♭5}}$ | to bar 1

Originals:

| B $\text{\text{♭maj7}}$ | Gmi7 | Cmi7 | F7 |

* Wes used the maj7 instead of a Dom7 to obtain the pedal note F.

Introduction and Ending: West Coast Blues

B $\text{\text{♭maj7}}$	A $\text{\text{♭mi7}}$	D $\text{\text{♭7}}$	G $\text{\text{♭maj7}}$	F $\text{\text{♯mi7}}$	B7
					
Imaj7	b5, II-V	b5	b5, II-V		
I	VI	II	V		

WEST COAST BLUES

INTRO.

Bbmaj7 VI Abmi7 IV Db7 III

Gbmaj7 II F#mi7 B7 I

Bb7 Ab7

TUNE

Bb7

Bmi7 E7 Eb7

5 7 5 7 4 6 7 4 7 5 6 5 6 8 8

6 8 6 5 8 5 6 5 6 8 8 6 8 8 5 8

Bb7

6 7 6 7 8 8 6 8 8 5 8 6 7 6 7 8 8

F7

6 8 7 6 8 6 8 4 5 8 7 5 7 8

West Coast Blues

(Changes for solos)

B \flat 7	B \flat 7	A \flat 7	A \flat 7
B \flat 7	B \flat 7	Bmi7	E7
B \flat mi7	E \flat 7	E \flat mi7	A \flat 7
Dmi7	G7	D \flat mi7	G \flat 7
Cmi7	F7	F \sharp mi7	B7
B \flat maj7	D \flat 7	G \flat maj7	B \flat 7 \flat 5

b5, II-V Substitute at bars 7 and 8

Bmi7 E7

IV

etc.

b5 Substitute on the V chord (bar 24)

Bb7 B13(b5) hold shape -----

(b5)

* b5 substitute for F7

ROAD SONG (extract)

F⁹ Bbmaj7 Bmi⁷ E⁹ b5

4 ON 6

Cmi9 B7 B \flat mi9 A7

basic: Cmi7 F7 B \flat mi7 E \flat 7

10 7 8 6 8 6 8 5
 8 7 6 5 6 5 6 5
 8 7 6 5 6 5 6 5

Ami9 A \flat 7 E \flat mi9 A \flat 9 \flat 5

Ami7 D7 D7 A \flat 9 \flat 5

7 4 6 3 5 4 6 3
 5 4 4 3 5 4 6 4
 5 4 4 3 5 4 6 4

4 ON 6

3 5 3 5

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody in G major (one flat) with a key signature of one flat. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass staff contains a bass line with fingerings: 8, 10, 8, 10, 6, 8, 6, 5, 7, 5, 6, 8, 6, 8.

The image shows a musical score for the song "The Rose Tree". It is written for a voice and a low bass instrument, likely a tuba or euphonium. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two parts: "Tune" and "2nd Part, ... etc.". The "Tune" part consists of two measures. The first measure has a whole rest for the voice and a half note G2 for the tuba. The second measure has a half note A2 for the voice and a half note G2 for the tuba. The "2nd Part, ... etc." part consists of two measures. The first measure has a half note A2 for the voice and a half note G2 for the tuba. The second measure has a half note G2 for the voice and a half note F2 for the tuba. The tuba part is written on a single staff with a TBA clef.

Tune

2nd Part, ... etc.

Tuba

3 3 3 5 5 3

First system of musical notation. The treble clef staff contains a melodic line in B-flat major with a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4), a dotted quarter note (C5), and a half note (B4). The bass clef staff contains a bass line with a triplet of eighth notes (F3, G3, A3) followed by a quarter note (B3), a dotted quarter note (C4), and a half note (B3).

Second system of musical notation. Above the treble staff are six guitar chord diagrams: Cmi9, B7, Bbm9, A7, Ami9, and Ab7. The treble staff contains a melodic line with a key signature change to B-flat major. The bass staff contains a bass line with a key signature change to B-flat major. The bass staff also contains a bass line with a key signature change to B-flat major.

Third system of musical notation. Above the treble staff are two guitar chord diagrams: Ebmi9 and Ab9b5. The treble staff contains a melodic line with a key signature change to B-flat major. The bass staff contains a bass line with a key signature change to B-flat major. The bass staff also contains a bass line with a key signature change to B-flat major.

Fourth system of musical notation. The treble clef staff contains a melodic line in B-flat major with a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4), a dotted quarter note (C5), and a half note (B4). The bass clef staff contains a bass line with a triplet of eighth notes (F3, G3, A3) followed by a quarter note (B3), a dotted quarter note (C4), and a half note (B3).

Bbmaj7 Gmi7 Abm11 Ami11 D7#9

Break (into solo)

4 on 6 - Chords for Solos

Gmi7 C7 Gmi7 C7 Gmi7 C7

Gmi7 C7 Cmi7 F7 Bbmj7 Eb7

Ami7 D7 Ebmi7 Ab7 Gmi7 C7

Gmi7 C7 Gmi7 C7 Cmi7 F7

Bbmaj7 Ami7b5 D7#9 Gmi7 D7#9 :||

CHARACTERISTIC TECHNIQUES

TECHNIQUE No.1: Alternating Inversions

[illegible][illegible]

West Coast Blues

(extract)

[illegible]

Ab13 Bb7 Bb13

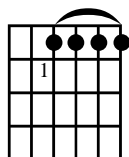
etc.

4	4	4	4	4	10	6	6	6	6	6	6	6
6	6	6	6	6	9	8	8	8	8	8	8	8
5	5	5	5	5	10	7	7	7	7	7	7	7
4	4	4	4	4	8	6	6	6	6	6	6	6

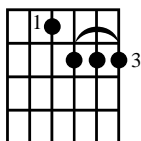
TECHNIQUE No. 2: Imi7-V7b9 Sequences

Most Used mi7 and mi6 inversions

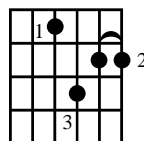
Mi7



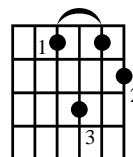
Mi6



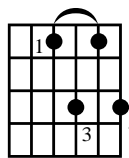
Mi7



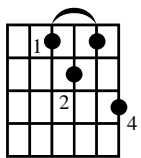
Mi6



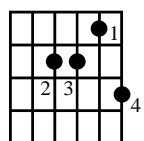
Mi7



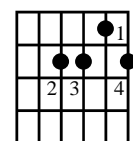
Mi6



Mi7



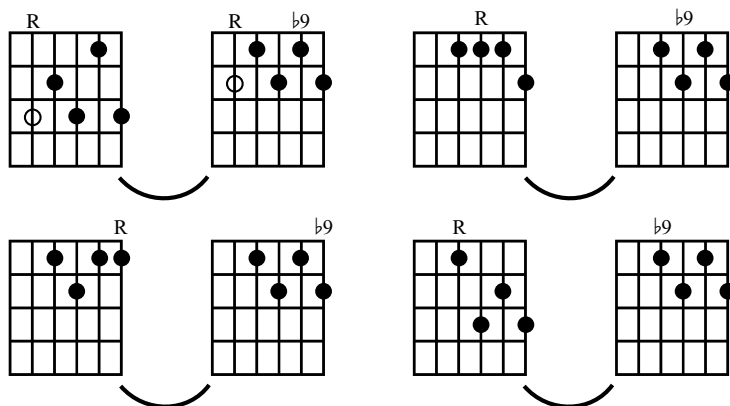
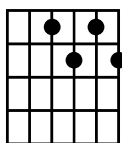
Mi6



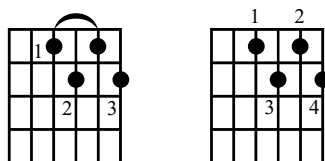
V7^{b9} and their parent V7 inversions

V7^{b9}

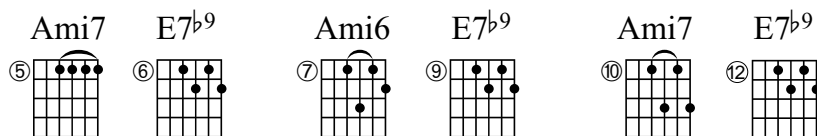
Master Shape:



Use either of the following fingerings:



1.



Musical notation for the first exercise, showing the V7^{b9} shapes for Am7, E7^{b9}, Am6, E7^{b9}, Am7, and E7^{b9} in 4/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a bass clef. The notes are: Am7 (A, C, E, G), E7^{b9} (E, G, B, D, F), Am6 (A, C, E, G, B), E7^{b9} (E, G, B, D, F), Am7 (A, C, E, G), and E7^{b9} (E, G, B, D, F). The bass line shows the notes: 5, 7, 8, 10, 12, 13.

Ami7 E7^{b9} Ami7

(b) 4 1 3 1 8va 3 8va 1

15 16 17
13 15 17
14 16 17
14 15 17

2. Ami7 E7^{b9} Ami6 E7^{b9} Ami7 E7^{b9} Ami6 E7^{b9} Ami7

5 7 8 10 12 10 8 7 5
5 6 7 9 10 9 7 6 5
5 6 7 9 10 9 7 6 5

TECHNIQUE No. 3: Interchangeable Key Centers

B[♭]maj7 Gmi9 C7sus

R, 3, 5, 7 ^b3, 5, ^b7, 9 7, 9, 4, 13 (11)

Bbmaj7 Scale and Arpeggio

(use for Bbmaj7, Gmi7 and C7)

First system of musical notation for the Bbmaj7 scale and arpeggio. The treble clef staff starts with a 'v' (trill) and contains the scale notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C. The bass clef staff contains the arpeggio notes: Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb.

Second system of musical notation for the Bbmaj7 scale and arpeggio. The treble clef staff contains the scale notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C. The bass clef staff contains the arpeggio notes: Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb.

Example played over Gmi7, Bbmaj7 and C7 on video:

Third system of musical notation for the Bbmaj7 scale and arpeggio. The treble clef staff contains the scale notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C. The bass clef staff contains the arpeggio notes: Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb.

Fourth system of musical notation for the Bbmaj7 scale and arpeggio. The treble clef staff contains the scale notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C. The bass clef staff contains the arpeggio notes: Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb, D, F, Ab, Bb.

TECHNIQUE No. 4: **Characteristic Sounds for Soloing**

Sound No.1

Use the major scale and major7th arpeggio a tone below the Dom7 and mi7th chords, e.g:

G major scale and Gmajor7th arpeggio, over A7 or Ami7

A♭major scale and A♭maj7 arpeggio over B♭7 or B♭mi7

E♭major scale and E♭maj7 arpeggio over F7 or Fmi7, etc.

Sound No.2

Change all IIs to Vs and vice versa, e.g:

Dmi7	=	G7	or	G7	=	Dmi7
Ami7	=	D7	or	D7	=	Ami7
Emi7	=	A7	or	A7	=	Emi7 etc.

Sound No.3

Play over the ♭5 substitute of dominant chords, e.g:

D7 = A♭7

F7 = B7

Play over the II of the ♭5 substitute ,e.g.

D7 = A♭7(♭5 sub) = E♭mi7(♭5-II)

F7 = B7(♭5 sub) = F mi7 (♭5-II) etc.

Sound No.4

Emphasize the 9th (or 2nd) and 4th (or 11th) when soloing over Dom7 and Mi7th chords.